IFAR reports

Volume 13, Number 10
October 1992

and The Art Loss Register

Egyptian New Kingdom Mirror with a Handle in the Form of the God Bes. Stolen October 1.
(see page 6)

"Jackson Pollock" Seized

Recovered: Aymara Textiles, Remington, Botero, and Others

Imported Pollock Seized

Customs Gets "Fake" Out of Harm's Way

IFARreports
incorporating *Stolen Art Alert*

Volume 13, Number 10
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Is this by Jackson Pollock?

Daniel Panchaud, who came to the United States with a large painting declared to be a work by Jackson Pollock, was indicted by a grand jury on two charges of wire and mail fraud in United States District Court in the Southern District of New York on August 21. The painting in question, known as "Reflections in the Door No. 5," remains in the custody of U.S. Customs as evidence for the criminal proceeding. According to Celeste L. Koeleveld, Assistant U.S. Attorney, the authorities are seeking Panchaud's extradition to face charges, but if he is a Swiss citizen, as his passport indicates, he may not be required to return. Ms. Koeleveld said that each charge carries a maximum sentence of five years' imprisonment and a $250,000 fine.

In June 1989, IFAR received a call for help from the office of Eugene V. Thaw, the retired art dealer and co- author, with Francis V. O'Connor, of the catalogue raisonné of Jackson Pollock's work. Word had reached Mr. Thaw that the painting, which his office told IFAR had already been submitted to the authors twice for authentication, and which they had twice rejected, was being imported into the United States.

IFAR suggested contacting Special Agent John Raffa of U.S. Customs, then the art specialist for New York, and the investigation which resulted in the painting being seized began. By declaring the painting to be a genuine Pollock, when false documentation had been produced to create the impression of authenticity, shippers had imported the "Pollock" illegally. However, the investigation uncovered additional evidence disclosing a much larger scheme to defraud potential buyers, ultimately allowing the U.S. Attorney to bring fraud charges before a Grand Jury resulting in the indictment, according to Customs.

Carl R. Soller, of Soller Shayne & Horn, who represents the owners, told IFAR that it was the shippers who were at fault and should have declared the picture as "Attributed to Jackson Pollock" as it was being brought here for authentication. The indictment refers to Mr. Panchaud as the "lead investor and spokesperson for a group of investors." Mr. Soller said Mr. Panchaud no longer has an interest in the painting.

In an interview with Robert E. Van Etten, Special Agent in Charge of U.S. Customs for New York, and with other Customs officials, IFAR learned that Messrs. Thaw and O'Connor, working with Customs, had visited a warehouse to view the painting and posed as Sotheby's officials. They verified that it was not by Jackson Pollock.

Panchaud knew he needed Eugene Thaw's imprimatur to sell the picture as a genuine Jackson Pollock at a Pollock price. In 1989, he apparently had a figure of $15 million in mind. Late that summer, according to the indictment, Mr. Panchaud offered "a renowned expert" first $700,000 and then $1.5 million to accept the work as an authentic Jackson Pollock. Customs told IFAR that Mr. Thaw was "wired," and these offers were recorded on tape. Barry Asness, a criminal lawyer representing Daniel Panchaud, said his client had offered Mr. Thaw a "standard fee," but Mr. Asness had not heard the tape recording.

Early in 1992, Special Agent Bonnie Goldblatt of U.S. Customs took over the New York Customs Art Program when S.A. Raffa moved on to other work within the service. She learned that Panchaud had letters from persons unconnected to the art world who denied writing them. These letters offered to invest millions in the so-called Pollock. These expressions of interest were to be used, it is believed, to defraud potential buyers, creating a false impression of demand for the "Pollock."

Until the indictment was returned in August, Mr. Soller tried to get Customs to release his clients' picture. Mr. Soller expressed his hope that the picture will be released even if required as evidence. He told IFAR that "the return of the painting has been wrongfully delayed by improper bureaucratic procedures for reasons unknown to the owners."

U. S. Customs regards the New York City art market as a prime area for stolen, smuggled, and counterfeit works of art and antiquities. The primary functions of the Service's Art Fraud Program are to detect and identify major criminal conspirators involved; to initiate investigations which could lead to the arrest and conviction of conspirators who violate Federal laws relating to stolen and counterfeit art; to remove counterfeit art from the market, and to seize stolen art to facilitate its prompt return to the legal owner.

The program has been active, albeit with limited manpower, for 15 years, according to Robert E. Van Etten. While the Customs Service must enforce over six hundred laws for over sixty agencies, the Art Fraud Program in New York has had notable successes. With the cooperation of major museums, auction houses, and IFAR, Customs helped return a stolen national treasure, a "Bronze Dui," to the People's Republic of China, a drawing stolen from the Rembrandt House in Amsterdam, and a fragment of a medieval wall painting to Italy.

Constance Lowenthal

Correction -Update-

In an item in the May 1991 issue of *IFARreports*, it was reported that Enrico Saccone had been arrested in connection with some artifacts from the Civil War. Mr. Saccone was acquitted on all charges on October 1, 1992. We regret any suggestion that indicated that the outcome might have been otherwise.

Bolivian Textiles Return Home

A textile of the type returned

In a ceremony at the Embassy of Bolivia on September 24, Treasury Secretary Nicholas F. Brady returned 48 Aymara textiles to Jaime Paz Zamora, President of Bolivia, who accepted them on behalf of the people of Coroma, a town high in the southern Altiplano region of the Bolivian Andes. The textiles returned in the ceremony were exported from Bolivia in 1985; since 1961, Bolivian law has forbidden their export. Forty-three of the textiles were returned by Steven Berger, a San Francisco dealer, and five others from one of his clients. At least one other client has refused to return the textiles, a lawyer representing the Coroma people said.

In February 1988, U.S. Customs seized business records and some 1,000 textiles from Mr. Berger. Within several days they returned all but about 60 weavings to him. Through the records, Customs learned the names of clients who had purchased textiles from Coroma.

The people of Coroma worship their ancestors and believe that the ancestors' souls inhabit the weavings. The textiles, some dating to before the advent of the Inca, are lustrous in texture and abstract in design. The Aymara people display and worship them in sacred bundles at religious ceremonies.

In May 1989, following the recommendation of the Cultural Property Advisory Committee, the

California Recoveries

United States responded to the Bolivian government's request by instituting a five-year ban on importing Coroma textiles.

U.S. Customs is charged with enforcing the ban. The United States had become a significant market for Aymara textiles. Americans had collected a sufficient number of them to form a 1983 exhibition, "Aymara Weavings: Ceremonial Textiles of Colonial and 19th Century Bolivia," that toured the United States under the auspices of the Smithsonian Institution.

The Coroma Indians were represented in New York by Michael Ratner, an attorney with the Center for Constitutional Rights, a nonprofit civil rights organization, and in San Francisco by Morrison & Forster a law firm which worked on a pro bono basis. An Oakland lawyer at the firm, William Verick, and a Bolivian anthropologist, Cristina Bubba, worked to identify the textiles in the possession of Steven Berger in San Francisco as Aymara weavings, illegally exported from Bolivia.

The Bolivian government had already prosecuted and convicted at least two men, Dionisio Laime and Lucas Mamani for selling the textiles. They both served time in prison, Mr. Verick told IFAR. Mr. Ratner said their jail terms were between two and five years.

Mr. Ratner told IFAR that he is aware of at least a dozen more Aymara textiles in the United States. He hopes they will be voluntarily returned, but if not, he is prepared to litigate for their return on behalf of the town of Coroma.

Constance Lowenthal

Gallery Owner Recovers Stolen Works

Sauerwein's *Indian Pueblo*

Sometimes luck, allied with honesty, plays a role in a recovery. In 1989, two works by Ben Messick and another by Frank Paul Sauerwein (see *IFARreports*, Mar./Apr. '89, no. 217, 218 and 243) were stolen in San Francisco from the Eclectic Gallery's van. The thieves threw a rock through a window and made off with two jackets as well as three paintings. Three years elapsed before they were recovered.

Earlier this year, just about the time of the third anniversary of the theft, the gallery owner received a phone call from a pawnbroker in San Francisco. The pawnshop had two works by Messick which still bore the gallery label on the back. The pawnbroker was calling to find out their value. Needless to say, the owner, after a deep breath told the pawnbroker the story of the theft.

Here honesty played its role. The pawnbroker, having unwittingly come into possession of stolen works, was more than happy to return them to the legal owner. Ironically, the pawnshop was located only a block away from the location of the theft. The painting by Sauerwein, however, was still missing.

This August, like many of us, the owner of the Eclectic Gallery went on vacation. While in Santa Fe, he and his wife were invited to an opening at a contemporary art gallery. They almost decided not to go. But, go they did. Walking through the exhibition, he glanced up and saw his stolen Sauerwein, *Indian Pueblo*. Once again, he had to to explain to an innocent party that they were in possession of stolen art. The gallery, he told IFAR, "was very cooperative."

Police traced the painting, which was on consignment from another gallery, back to a pawnshop, not, however, the same one which had the two Messicks. "It helped that IFAR had it listed," the owner said, "It bolstered my claim of ownership and showed that I had tried to find the painting." He added that he is now very careful about what he leaves in his truck. The Santa Fe police have the Sauerwein in their custody and will, eventually, return it to the Eclectic Gallery.

FBI and Monterey County Police Recover Remington

Remington, *The Cavalry Officer*

A two-month undercover operation by the FBI and the Monterey County (California) Sheriff's office has resulted in the recovery of a Frederic Remington, *The Cavalry Officer*, stolen in 1987 from the home of Ord Preston in

La Jolla, CA. Authorities arrested and charged Michael T. Ford, 37, of Carmel, with possession of stolen property.

Undercover agents "bought" the painting from Mr. Ford, who, according to press accounts, was posing as an art dealer. Mr. Preston, delighted with the recovery of the work, said that Mr. Ford had originally asked for $90,000 but was talked down to $80,000 by the agents.

Mr. Preston's father bought the pastel from the gallery which represented Remington. "It's been in the family since 1902," said Mr. Preston. It forms part of a series which Remington called "a bunch of buckskins." The work had "not changed at all," he added, and "there's no question that it could have been duplicated." He's satisfied the authorities have the original.

In 1984, the pastel, which was insured at the time of the theft, was appraised at $175,000. Though the work has been recovered, the investigation has not as yet led police to the thief.

Botero. *Stolen in a truck, recovered in Brooklyn*

Botero and Dubuffet Sculptures Recovered

As often happens, the recovery of one work leads to the recovery of another. In 1990, sculptures by Jean Dubuffet, *La Seringue,* and another by Fernando Botero, *The Two Lovers*, were on a truck being shipped to a warehouse. Unfortunately, the driver was not as reliable as one would wish. He left the truck unattended, and it was hijacked. Two days later the truck was found, empty. Each sculpture was insured by a different insurance company, and each chose a different course of action.

The Botero was registered and published with IFAR (see *IFARreports*, Feb. '90, no. 282) but the Dubuffet was not. Since the trucking company had insured the shipment by the pound, the insurer of the Dubuffet received a grand total of $100 in compensation from the trucker's insurance company. The insurer of the Botero was luckier. The Botero weighed in at 700 lbs. and so that insurer received $600 from the trucker's insurer. However, the Botero claim was $200,000.

There were no leads until this summer. The Dubuffet was consigned to an auction house for an upcoming sale. As they often do, the expert researched the sculpture, including its provenance. Checking into its previous ownership, the expert found it had been sold by one collector to another. Following that trail, the auction house contacted the buyer. And, that's when the auction house found out the Dubuffet had been stolen.

The company which had insured the Dubuffet was promptly notified and they in turn notified IFAR. During the conversation with the insurance company representative, IFAR learned that it had been stolen at the same time as a Botero. A check of the database identified the Botero immediately. IFAR's call to the insurer of the Botero was greeted with real interest. It was the first lead the company had received on the stolen work. IFAR also called Detective Joseph Keenan, the detective in the New York Police Department's Major Cases Squad in charge of the case. The insurer of the Dubuffet had contacted him, too. He was delighted. This was a lead he could pursue.

With the auction house's cooperation and that of the consignor of the Dubuffet, Det. Keenan traced the path of the Dubuffet which he hoped would lead to the Botero. And it did. The investigation and discussions took about a month but finally, on September 30, *The Two Lovers*, was recovered in Brooklyn.

As the story unfolded, it became even more incredible. The would-be consignor had bought the Dubuffet in Brooklyn for $216.00 (including sales tax). That seller had bought both the Botero and the Dubuffet for a grand total of $250.00. Since the value of the two works has been estimated to be in the range of $500,000, the individual who sold the two works to the person in Brooklyn realized $.002 on the dollar.

Ironically, the recovery could have occurred a year earlier. Last fall, the Dubuffet consignor, asked IFAR to do an art theft search. Since the sculpture was not registered, there was no record of a theft in the Art Loss Register database. The insurer of the Dubuffet had chosen not to avail themselves of the service in 1990.

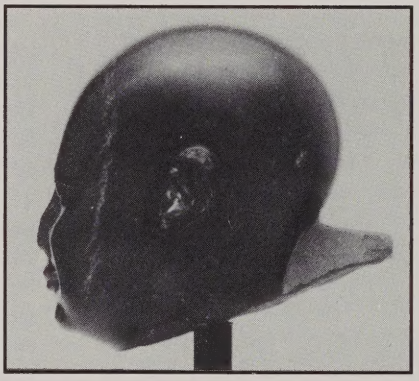
Anna J. Kisluk

Stolen Art Alert

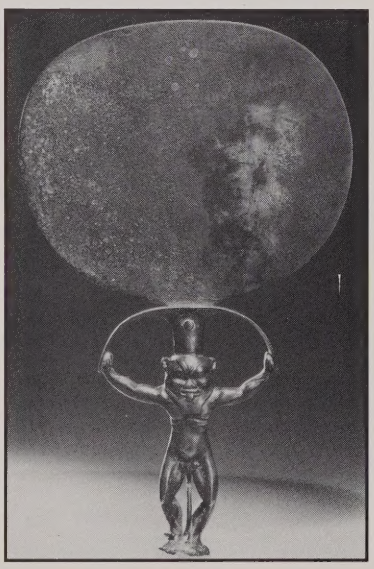
A reward up to $50,000, subject to the usual conditions, is being offered by the insurers for information leading to the recovery of three Egyptian antiquities.

Stolen on October 1, 1992, in transit between Cleveland, Ohio and New York, New York. If you have information about these works, please contact the International Foundation for Art Research, 46 East 70th Street, New York, NY 10021, tel. (212)879-1780 or Maxson Young Associates, Inc., 45 West 45th Street, New York, NY 10036, tel. (212) 354-5588.

Portrait Head,
Probably of a King,
Early Dynasty XX,
ca. 1300 B.C.
Rose granite.
Height 14 cm.



Head of a Priest,
Dynasty XXX,
ca. 360-342 B.C.
or Ptolemaic Period,
late 4th century B.C.
Polished black diorite.
Height 19 cm.



Caryatid Mirror with Handle in the Form of the God Bes,
New Kingdom,
Dynasty XVIII, Reign of Tuthmosis III,
1479 -1425 B.C. Bronze.
Height 32.4 cm.

Recoveries

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

DEGAS, Edgar (French, 1834-1917). *Dancer Readjusting Her Bodice.* Pastel on cardboard, 47.0 x 25.0 cm. Paris, France. N92.316.1. Jul. 17, '92. (*IFARreports*, Sept. '92, no. 604)

FRANCKEN, Frans, III (Flemish, 1607-67). *Flight into Egypt.* Oil on wood. 54.0 x 40.0 cm. *N82.387.1. Bruges, Belgium. Feb. 11, '82. (*IFARreports*, Oct. '82, no. 980)

KISLING, Moise (French, 1891-1953). *Woman in a Red Dress.* Oil on canvas. 73.0 x 54.0 cm. *N92.166.1. Paris, France. Mar. 11, '92. (*IFARreports*, June '92, no. 399)

LAURENCIN, Marie (French, 1885-1956). *The Mandolin Lesson.* Oil on canvas. 81.0 x 65.0 cm. *N92.166.2. Paris, France. Mar. 11, '92. (*IFARreports*, June '92, no. 400)

MANGUIN, Henri (French, 1874-1949). *Toulon in the Fog.* Oil on canvas. 46.0 x 61.0 cm. *N92.166.3. Paris, France. Mar. 11, '92. (*IFARreports*, June '92, no. 395)

MATISSE, Henri (French, 1869-1954). *Woman Reading.* Oil on canvas. 28.0 x 35.0 cm. *N92.128.1. Troyes, France. Nov. 18, '91. (*IFARreports*, Apr. '92, no. 216).

REMINGTON, Frederic (American, 1861-1909). *The Cavalry Officer.* Pastel on board. 91.4 x 61.5 cm. *N87.200.1. La Jolla, CA. May 23, '87. (*IFARreports*, Aug. '87, no. 609)

Recoveries (continued)

SAUERWEIN, Frank Paul (American, 20th Century). *Indian Pueblo*, 1901. Oil on board. Approx. 22.9 x 30.5 cm. *N89.78.1. San Francisco, CA. Feb. 26, '89. (*IFARreports*, Mar./Apr. '89, no. 218)

SOTHEBY-PITCHER, N. (English, 20th Century). *South of the Line.* Oil on canvas. 71.1 x 81.3 cm. *N92.106.1. Seattle, WA. Dec. 1, '91. (*IFARreports*, Apr. '92, no. 207)

UTRILLO, Maurice (French, 1883-1955). *Moulin de la Galette.* Oil on reinforced cardboard. 54.0 x 65.0 cm. *N92.166.4. Paris, France. Mar. 11, '92. (*IFARreports*, Jun. '92, no. 401)

Prints, Drawings

CASSATT, Mary (American, 1844-1926). *Gardner Held by His Mother*. Drypoint. 21.3 x 14.0 cm. *N90.484.1. Philadelphia, PA. July 26, '90. (*IFARreports*, Jul. '90, no. 1385.)

Sculpture

BOTERO, Fernando (Colombian, b. 1932). *The Lovers*, 1989. Bronze. 64.8 x 131.0 x 85.1 cm. Edition no. 1/2. *N90.165.1. New York, NY. Dec. 21, '989. (*IFARreports*, Feb. '90, no. 282)

Decorative Arts

Liturgical Objects

Limoges School. Reliquary(French, 12th Century). *Champlevé enamel.* 17.1 x 9.6 cm. *N84.48.1. Issoire, France. Aug. 3, '83. (*IFARreports*, Jan./Feb. '84, no. 226)

Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

Stolen Objects

The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the catagories, they are further subdivided by object, type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.*

All items are registered in the data-base of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

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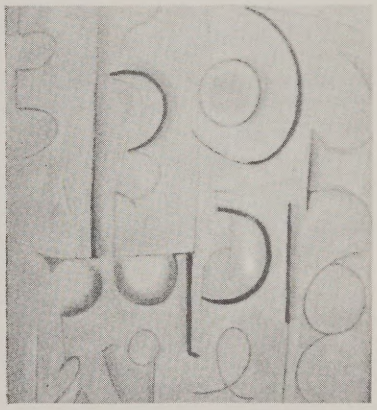
Fine Art

Paintings, Pastels, Mixed Media Works, Watercolors

American, 20th Century

675 DAWSON, Manierre (1887-1969). *Study #30*, 1913. Oil on board. 33.0 x 40.6 cm. *N92.353.1. New York, NY. Jul. 10 , '92. *Reward.*



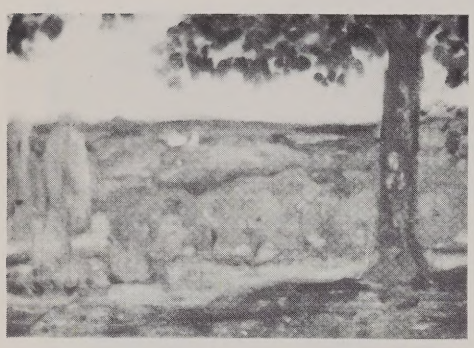
675

676 MAX, Peter (b. 1937). *Degas in Black*, 1987. Oil. 101.6 x 76.2 cm. Framed. N92.311.1. Mar. 24, '92.

Austrian, 19th Century

677 DEFREGGER, Franz von (1835-1921). *Portrait of a Young Woman.* Oil on canvas. 29.0 x 25.0 cm. Signed. *N92.332.1. Vienna, Austria. Nov. 19, '91.

678 Unknown. *Alpine Landscape.* Oil on canvas. 45.0 x 33.0 cm. Inscribed on verso: An Hertha von Augsberger. Landscape with figures and mountains. N92.337.1. Feld am See, Kaernten, Austria. Nov. 10, '90.



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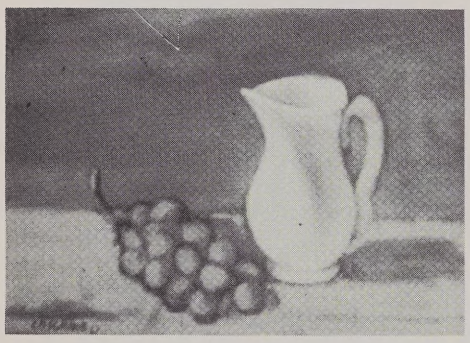

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Canadian, 19th Century

679 MORRICE, James W. (1865-1924). *Landscape in France.* Oil on panel. 24.0 x 33.0 cm. *N92.278.1. Montreal, Canada. May 14, '92.

Canadian, 20th Century

680 COSGROVE, Stanley Morel (b. 1911). *Still Life with Grapes,* 1969. Oil on canvas. 23.0 x 31.0 cm. Signed and dated in l/l. *N92.278.2. Montreal, Canada. May 14, '92.

681 LUMBERS, James. *Double Trouble,* 1978. Acrylic on masonite. 20.0 x 24.0 cm. Evening interior with two kittens playing on a winged armchair, a faintly painted cat on the floor, a curtained window with a lighted oil lamp behind. *N92.359.1. Toronto, Canada. May 28, '90.

682 LUMBERS, James. *Lucky Strike,* 1988. Acrylic on masonite. 20.0 x 24.0 cm. Signed and dated in l/l: James Lumbers 88. A faint figure of a sleeping seated man fishing from the deck of a cottage over a river, a dog standing in the river and a cat beneath the deck. *N92.359.3. Toronto, Canada. May 28, '90.

683 LUMBERS, James. *Mischief.* Acrylic on masonite. 24.0 x 36.0 cm. Two men on a jetty in a river, one with a fishing rod, the other faint figure addressing a spaniel with the strap of a basket tackle box in his mouth, a fishing/bait stand and a truck on the tree-lined river bank in the background. *N92.359.5. Toronto, Canada. May 28, '90.

684 LUMBERS, James. *Morning Reflections,* 1989. Acrylic on masonite. 20.0 x 24.0 cm. Signed and dated in l/l: James Lumbers '89. Landscape with a dog standing and a cat fishing in a stream; with a faint figure standing fishing on the rocky bank and pine trees in the background. *N92.359.2. Toronto, Canada. May 28, '90.

685 LUMBERS, James. *Side by Side.* Acrylic on masonite. 24.0 x 36.0 cm. A rocky landscape with a river and pine trees, a boy fishing and a dog on the river bank, the faint figure, backview, of a man standing near them. *N92.359.4. Toronto, Canada. May 28, '90.

Dutch, 17th Century

686 ASSELYN, Jan (1610-52). *Landscape with a Man on a Donkey Beside a Woman.* Oil. 92.0 x 79.0 cm. N92.331.13. Namesti nad Oslavou, Czechoslovakia. Feb. 29, '92.

687 CUYP, Albert (1620-91). *Landscape with Shepherd.* Oil. 93.0 x 100.0 cm. *N92.331.12. Namesti nad Oslavou, Czechoslovakia. Feb. 29, '92.

688 FLINCK, Govaert (1615-60). *Portrait of a Man,* 1657. Oil on panel. 65.0 x 48.0 cm. Signed and dated. *N92.354.2. Stockholm, Sweden. Jan. 2, '92.

689 NASON, Pieter (1612-88). *Portrait of a Young Man.* Oil on panel. 75.0 x 58.0 cm. Monogrammed. *N92.354.1. Stockholm, Sweden. Jan. 2, '92.

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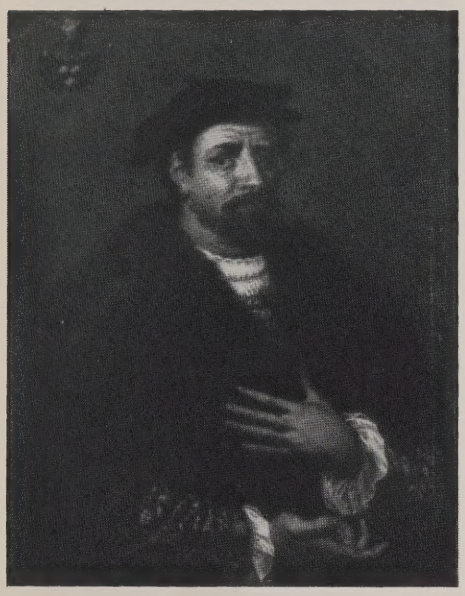

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Dutch, 18th Century

690 VAN HEEMSKERCK, Martin, Copy of school of. *Portrait of Pieter van der Goes*. Oil on canvas. 90.0 x 70.0 cm. Dated 1547. In the background the text "Pieter van der Goes, vermeld in de Leenregisters van Holland, anno 1477." A family coat of arms in u/l with three goats' heads on an azure background and the date of 1479. *N92.340.1. Hoenderloo, The Netherlands. Dec. 11, '91.

Dutch, 19th Century

691 BURGERS, Hendricus Jacobus 'Hein' (1834-99). *Interior with Fisherman's Wife*. Oil on panel. 23.0 x 32.0 cm. A woman in a white cap and dress sitting. *N92.341.3. Bloemendaal, The Netherlands. Dec. 19, '91.

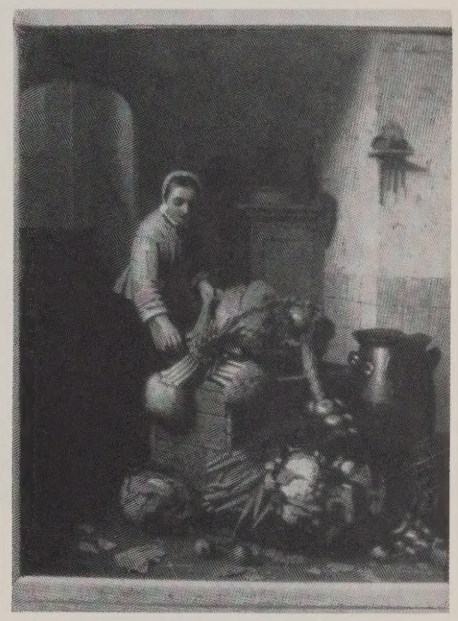
692 DE BOCK, Theophile Emile Achille (1851-1904). *In 't Westland*. Oil on canvas. 27.0 x 47.0 cm. Signed l/r. *N92.339.3. Haarlem, The Netherlands. Nov. 16, '91.

693 HELDER, Joannes (1842-1913). *Zealander Married Couple in Church*. Oil on panel. 31.0 x 24.0 cm. Signed u/r. *N92.341.2. Bloemendaal, The Netherlands. Dec. 19, '91.

694 KOEKKOEK II, Marinus Adrianus (1873-1944). *The Port of Monnickendam*. Oil. 60.0 x 80.0 cm. *N92.338.1. Beverwijk, The Netherlands. Nov. 14, '91.

695 MASUREL, Johannes Engel (b. 1825). *Vegetables in the Cellar*. Oil. 31.0 x 25.0 cm. Signed u/r. *N92.341.1. Bloemendaal, The Netherlands. Dec. 19, '91.

694



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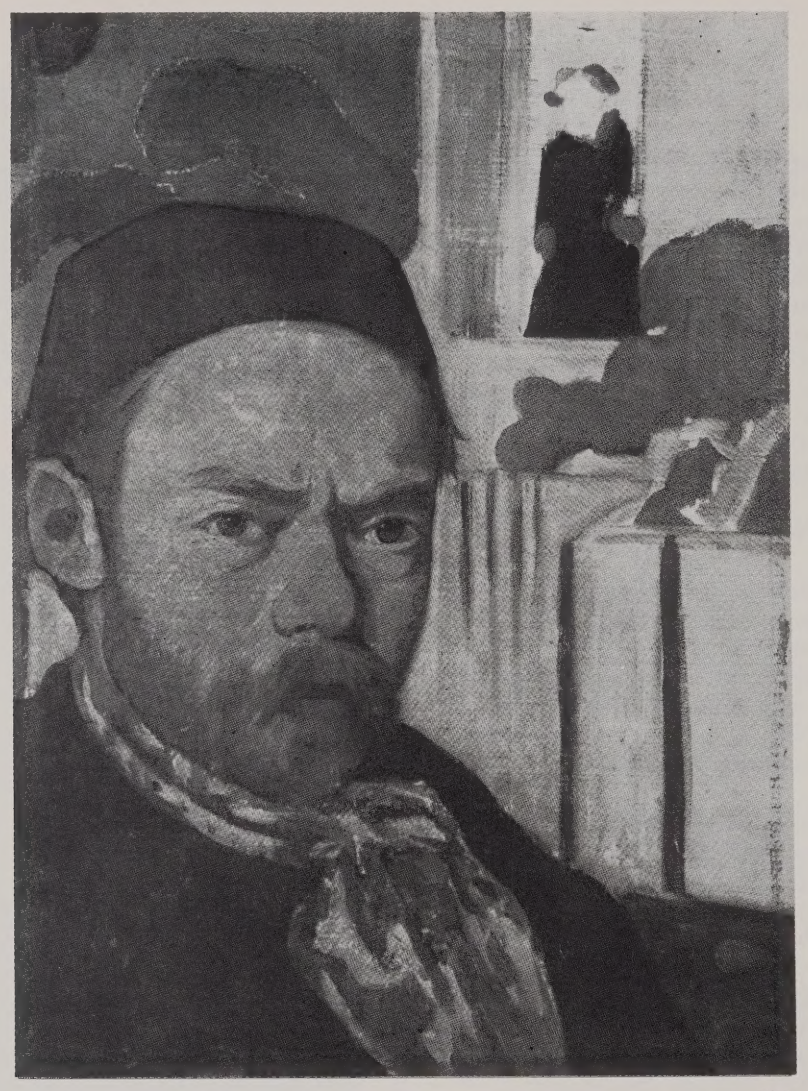

696

696 MEYER DE HAAN, Jacob Isaac (1852-95). *Self-Portrait*, 1889. Oil on canvas. 32.3 x 24.5 cm. *N92.362.1. Missing in transit between Kyoto, Japan and New York. Aug. 25, '92. *Reward.*

697 NEUHUYS, Albert (1844-1914). *Mother and Child.* Oil on canvas. 47.0 x 35.0 cm. Signed l/l. *N92.339.1. Haarlem, The Netherlands. Nov. 16, '91.

698 THOLEN, Willem Bastiaan (1860-1931). *Small Bridge in Gienthoorn.* Oil on canvas. 43.5 x 36.5 cm. Signed l/r. *N92.339.2. Haarlem, The Netherlands. Nov. 16, '91.

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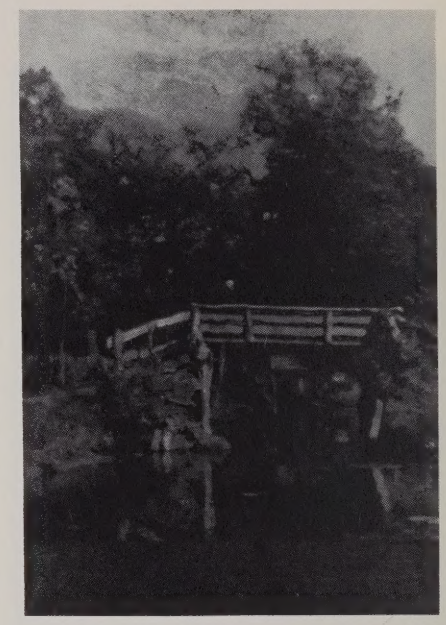

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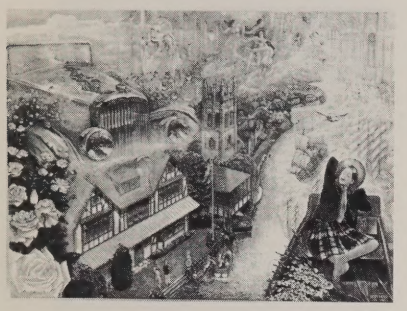
699 VERBOECKHOVEN, Eugene Joseph (1798-1881). *Dunes by the Sea.* Oil on canvas. 29.0 x 45.0 cm. *N92.341.4. Bloemendaal, The Netherlands. Dec. 19, '91.

English, 20th Century

700 STEPHENS, John. *Deliquescence of Memory.* Oil? 45.7 x 61.0 cm. Signed in l/r. *N92.308.2. New York, NY. May 4, '92. *Reward.*



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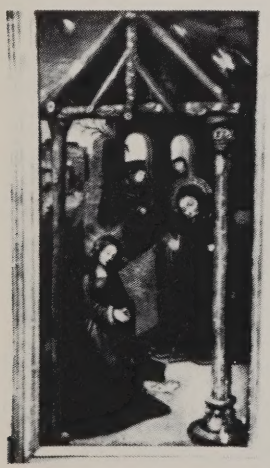

704

701 STEPHENS, John. *Indian Summer of Empire.* Oil on canvas. 45.7 x 61.0 cm. Signed in l/r. *N92.308.1. New York, NY. May. 4, '92. *Reward.*

European, 17th Century

702 Unknown. *Nude Hunter.* Oil. 118.0 x 93.0 cm. Representing a young male figure with curly hair wearing a long stream of cloth wrapped around his right arm and left leg; with his left index finger outstretched; his left hand carrying a bow. *N92.331.1. Namesti nad Oslavou, Czechoslovakia. Feb. 29, '92.

European, 19th Century

703 DEMSKI, J. *Russian Wedding Scene.* Oil on canvas? 120.7 x 68.6 cm. Winter landscape with a sleigh drawn by two horses and a horseman alongside a fence and trees in u/r. *N92.333.1. Swampscott, MA. Jan. 1, '87.

Flemish, 15th Century

704 Unknown. *Adoration of the Child.* Oil on panel. 74.6 x 36.0 cm. Altar wing. *N92.314.3. Vienna, Austria. Apr. 2, '92.

705 Unknown. *The Annunciation.* Oil on panel. 74.6 x 36.0 cm. Altar wing. *N92.314.2. Vienna, Austria. Apr. 2, '92.

706 Unknown. *Female Saint.* Oil on panel. 74.6 x 36.0 cm. Altar wing. *N92.314.5. Vienna, Austria. Apr. 2, '92.

707 Unknown. *The Marriage of Mary and Joseph.* Oil on panel. 74.6 x 36.0 cm. Altar wing. *N92.314.4. Vienna, Austria. Apr. 2, '92.

708 Unknown. *Saint Anne.* Oil on panel. 74.6 x 36.0 cm. Altar wing. *N92.314.6. Vienna, Austria. Apr. 2, '92.

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709 Unknown. *Sts. Anna and Joachim.* Oil on wood. 74.6 x 36.0 cm. Altar wing. *N92.314.1. Vienna, Austria. Apr. 2, '92.

710 Unknown. *Unknown Female Saint.* Oil on panel. 74.6 x 36.0 cm. Altar wing. *N92.314.8. Vienna, Austria. Apr. 2, '92.

711 Unknown. *Unknown Male Saint.* Oil on panel. 74.6 x 36.0 cm. Altar wing. *N92.314.7. Vienna, Austria. Apr. 2, '92.

French, 17th Century

712 COURTOIS, IL BOURGUIGNON, Jacques (1621-76). *Battle Scene.* Oil on canvas. 60.0 x 75.0 cm. *N92.355.1. Rome, Italy. Jun. 1, '91.

713 MIGNARD, Pierre (1612-95). *Portrait of a Woman in Pearls.* Oil on canvas. 70.0 x 60.0 cm. *N92.331.14. Namesti nad Oslavou, Czechoslovakia. Feb. 29, '92.

French, 19th Century

714 HENNER, Jean Jacques (1829-1905). *Nymph Lying in the Undergrowth.* Oil on canvas. 18.0 x 26.0 cm. A portrait of a man drawn by the artist in charcoal. *N92.360.1. Altkirch, France. Feb. 20, '92.

French, 20th Century

715 FINI, Leonor (b. 1908). *Portrait of Stanislas Lepri.* Oil on canvas. 71.1 x 61.0 cm. Dated 1940. Portrait of a reclining man with an owl and an egg in the foreground with a dark background. N92.336.1. Los Angeles, CA Aug. 19, '92.

German, 16th Century

716 DURER, Albrecht, School of. *Jesus Washing the Feet of the Apostles.* Oil on wood. 90.0 x 72.0 cm. *N92.331.9. Namesti nad Oslavou, Czechoslovakia. Feb. 29, '92.

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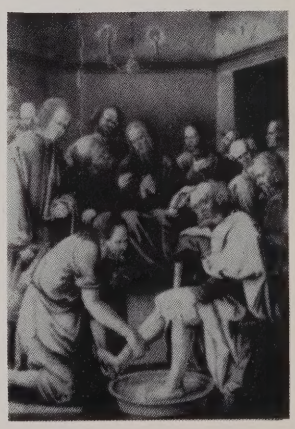

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Italian, 15th Century

717 ROMANO, Antoniazzo, Attr. to. *The Redeemer*. Distemper on panel. 110.0 x 55.0 cm. With an inscription on the open book beginning EGO SVM LVX. *N92.357.1. Moricone, Italy. Jun. 7, '91.

718 Veronese. *Court Scene*. Oil. 95.0 x 113.0 cm. *N92.331.3. Namesti nad Oslavou, Czechoslovakia. Feb. 29, '92.

Italian, 16th Century

719 ALLORI (Called BRONZINO), Alessandro (1535-1607). *Portrait of a Young Woman with a Cap*. Oil on canvas. 33.0 x 26.0 cm. May be in floral frame. *N92.331.6. Namesti nad Oslavou, Czechoslovakia. Feb. 29, '92.

720 BRUSASORCI, Domenico (1516-67). Attr. to. *The Martyrdom of St. Blaise*. Oil on canvas. 220.0 x 135.0 cm. *N92.356.1. Mantua, Italy. Nov. 27, '91.

721 RENI, Guido (1575-1642). *Sleeping Cupid or Putto*. Oil on canvas. 80.0 x 125.0 cm. *N92.331.5. Namesti nad Oslavou, Czechoslovakia. Feb. 29, '92.

722 TINTORETTO, School of. *The Nativity*. Oil on canvas. 84.0 x 90.0 cm. *N92.331.7. Namesti nad Oslavou, Czechoslovakia. Feb. 29, '92.

Italian, 17th Century

723 LUINI, Bernardino. *Child with a Lamb (the Infant St. John?)*. Oil on panel. 66.0 x 56.0 cm. *N92.331.4. Namesti nad Oslavou, Czechoslovakia. Feb. 29, '92.

Italian, 18th Century

724 UENTO, Corcino de. *Child with Serpent (the Infant Hercules?)*. Oil on linen. 79.0 x 61.0 cm. N92.331.10. Namesti nad Oslavou, Czechoslovakia. Feb. 29, '92.

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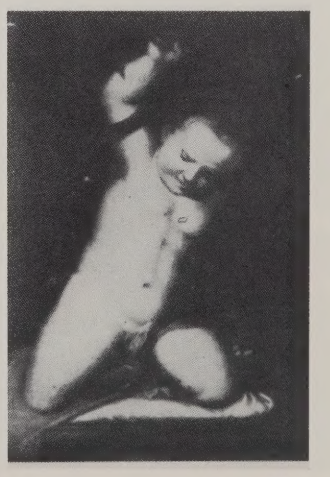

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Italian, 19th Century

725 CANALETTO, Copy after. *City Scene with Castle.* Oil. *N92.331.2. Namesti nad Oslavou, Czechoslovakia. Feb. 29, '92.

Italian, Century Unknown

726 Unknown. *Face of Christ.* Oil on canvas. 70.0 x 50.0 cm. Oval within a rectangle. Bust-length. Christ shown frontally with shoulder-length hair and wearing a dark robe. *N92.351.1. Castelvetrano, Italy. Sep. 5, '92.

727 Unknown. *Our Lady of the Sorrows.* Oil on canvas. 90.0 x 70.0 cm. Oval within a rectangle. Half-length of the Virgin Mary shown with her hands clasped, and gazing upward. She wears a dark veil and a mantle and a light colored robe beneath. *N92.351.2. Castelvetrano, Italy. Sep. 5, '92.

Norwegian, 19th Century

728 THAULOW, Fritz (1847-1906). *January Day in Norway,* 1892. Oil on canvas. 85.0 x 133.0 cm. Signed and dated in the l/r: Fritz Thaulow Feb. 1892. *N92.345.1. Stockholm, Sweden. Jan. 26, '92.

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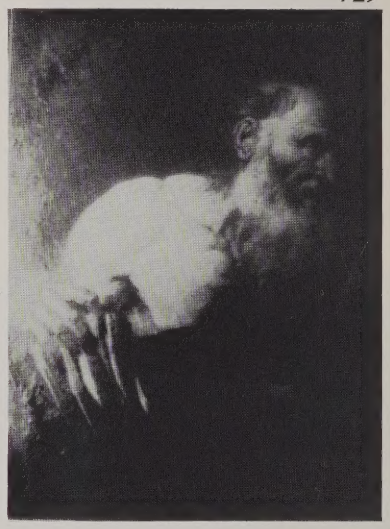


731

Swedish, 20th Century

729 JOHANSSON-THOR, Emil (1889-1958) *Church by the Sea,* 1928. Oil on canvas. 40.0 x 50.0 cm. Dated 1928. Winter landscape with the side of a building with an arched window on the left surrounded by a fence or low wall, six trees in the center blowing in the wind; with a dark, cloudy sky. *N92.345.2. Stockholm, Sweden. Jan. 26, '92.

Unknown, 18th Century

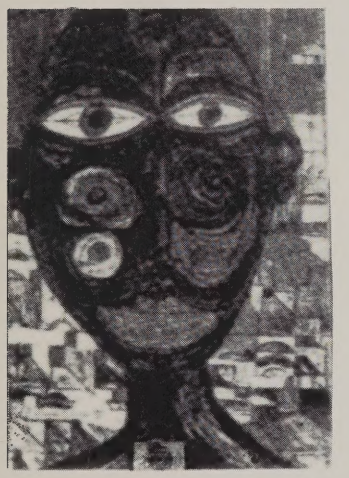
730 Unknown. *Mary Magdalene.* Oil. 118.0 x 98.0 cm. *N92.331.8. Namesti nad Oslavou, Czechoslovakia. Feb. 29, '92.

731 Unknown. *Portrait of an Elderly Man.* Oil on canvas. *N92.331.11. Namesti nad Oslavou, Czechoslovakia. Feb. 29, '92.

Prints, Drawings

732

736



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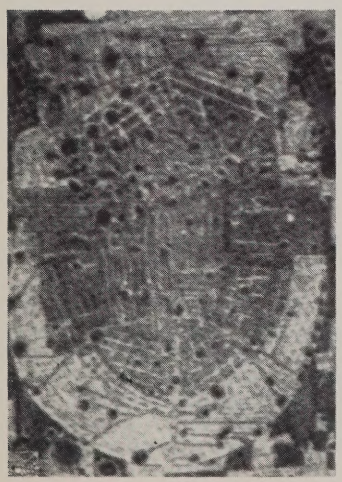


734

Austrian, 20th Century

732 HUNDERTWASSER (Friedrich Stowasser) (b. 1928). *A Pacific Raindrop in Tahiti.* Woodcut. Signed. Edition no.: 198/200. In 18 colors. *N92.327.5. Zurich, Switzerland. Nov. 5, '91.

733 HUNDERTWASSER (Friedrich Stowasser) (b. 1928). *The Arab Woman.* Lithograph. Signed. Edition no.: 83/100. Printed from 4 stones in stamp red, chromoxide green, sepia brown, blue, violet and red. *N92.327.8. Zurich, Switzerland. Nov. 5, '91.

734 HUNDERTWASSER (Friedrich Stowasser) (b. 1928). *Automobile in the Direction of Nature and Creation.* Woodcut. Signed. Edition no.: 159/300. In 23 colors. *N92.327.1. Zurich, Switzerland. Nov. 5, '91.

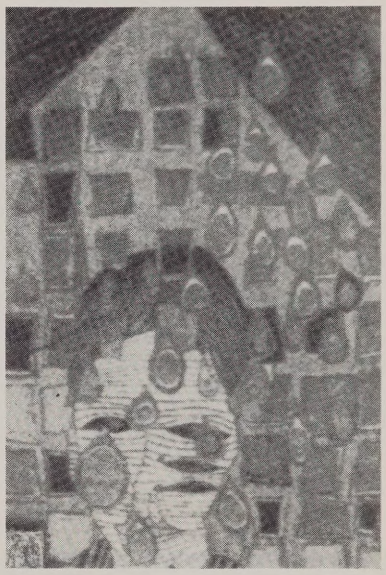
735 HUNDERTWASSER (Friedrich Stowasser) (b. 1928). *The City-City.* Print. Signed. Edition no.: 116/350. Series impression in 13 colors, with a metal stamp in three colors. *N92.327.7. Zurich, Switzerland. Nov. 5, '91.

736 HUNDERTWASSER (Friedrich Stowasser) (b. 1928). *Do Not Wait Houses - Move.* Woodcut. Signed. Edition no.: 339/499 and 473/499. A pair, in 14 colors. *N92.327.3. Zurich, Switzerland. Nov. 5, '91.

737 HUNDERTWASSER (Friedrich Stowasser) (b. 1928). *The Last Tears.* Woodcut. Signed. Edition no.: 166/200. In 30 colors. *N92.327.2. Zurich, Switzerland. Nov. 5, '91.

738 HUNDERTWASSER (Friedrich Stowasser) (b. 1928). *The Meadow Man.* Etching with watercolor. Signed. Edition nos.: 190/240 and 222/240. Two pieces. Printed from three copper plates, many colors. *N92.327.10. Zurich, Switzerland. Nov. 5, '91.

735



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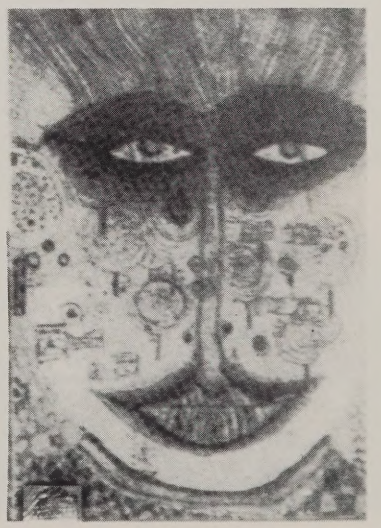

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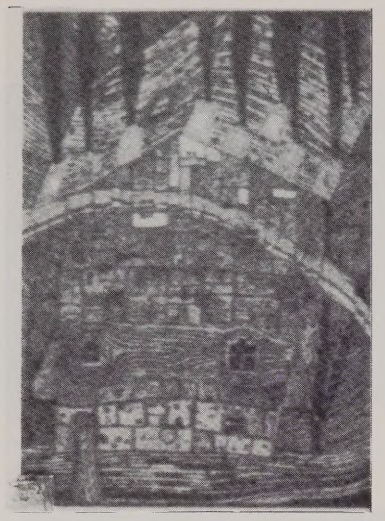


739

739 HUNDERTWASSER (Friedrich Stowasser) (b. 1928). *River Under the Roof.* Woodcut. Signed. Edition no.: 195/200. *N92.327.4. Zurich, Switzerland. Nov. 5, '91.

740 HUNDERTWASSER (Friedrich Stowasser) (b. 1928). *Sea Journey I.* Etching. Signed. Edition no.: IV/XXV. Printed from four blocks for the colors red, green, yellow and blue for a proof. *N92.327.11. Zurich, Switzerland. Nov. 5, '91.

741 HUNDERTWASSER (Friedrich Stowasser) (b. 1928). *Trees are the Flowers of Kindness.* Etching and watercolor. Signed. Edition no.: 160/208. Printed from three copper plates, with colors in the ground. *N92.327.9. Zurich, Switzerland. Nov. 5, '91.

742 HUNDERTWASSER (Friedrich Stowasser) (b. 1928). *Two Clouds Raining Seven Colors.* Woodcut. Signed. Edition no.: 8/200. In 25 colors. *N92.327.6. Zurich, Switzerland. Nov. 5, '91.

Swiss, 20th Century

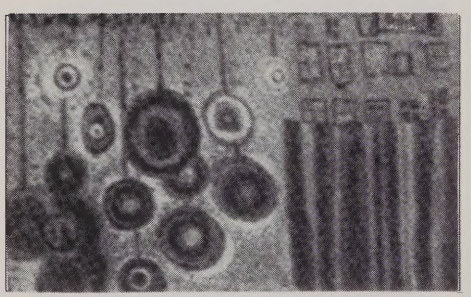
743 TINGUELY, Jean (1925-91). *The Machine.* Etching. Signed in l/r. *N92.327.15. Zurich, Switzerland. Nov. 5, '91.

744 TINGUELY, Jean (1925-91). *Meta Chaos.* Etching. Signed in l/r. *N92.327.14. Zurich, Switzerland. Nov. 5, '91.

745 TINGUELY, Jean (1925-91). *Pro Progin.* Print. Signed in l/r. Edition no.: 357/1000. Series proof. *N92.327.12. Zurich, Switzerland. Nov. 5, '91.

746 TINGUELY, Jean (1925-91). *Reflections.* Etching. Signed in l/r. *N92.327.13. Zurich, Switzerland. Nov. 5, '91.

740



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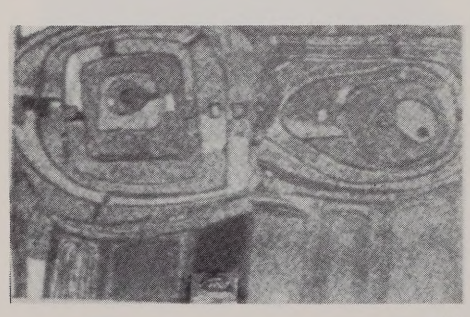

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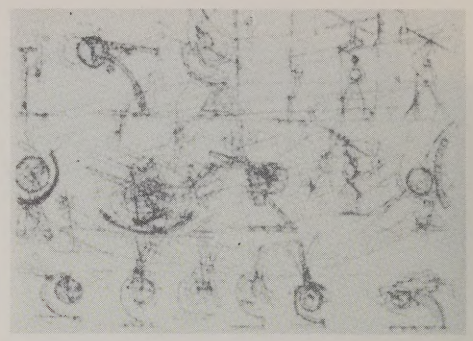

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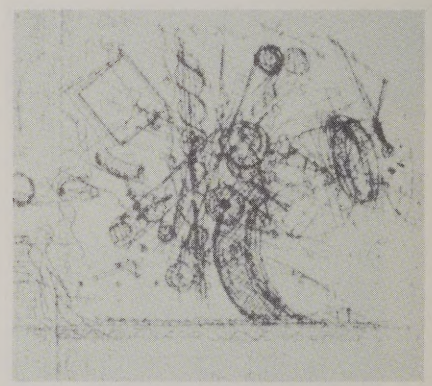

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746

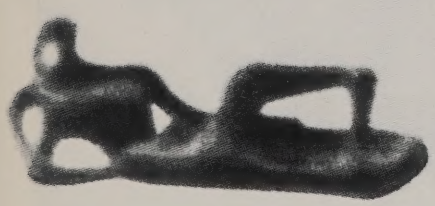
Sculpture

747

English, 20th Century

747 KENNINGTON, Eric (1888-1960). *Effigy of T. E. Lawrence*, 1935. Plaster/maquette. 57.2 x 22.9 x 15.9 cm. Brownish-gold color. Rectangular plaque with a standing figure of T. E. Lawrence (Lawrence of Arabia) wearing Arab robes (kuffiyah and dejalbiyya), holding a curved dagger in his right hand and with his feet crossed. *N92.330.1. Orange, NJ. Jun. 12, '92.

748 MOORE, Henry (1898-1986). *Reclining Nude*, 1935. Bronze. 8.9 x 20.0 x 7.0 cm. Marked on the bottom to the effect that the work is a gift from the artist to Walter Gropius. Abstract figure of a woman leaning on her right elbow, her body formed by amorphous shapes, her face indicated sketchily with depressions to show eyes. *N92.335.1. Stanfordville, NY. Jun. 1, '92.



748

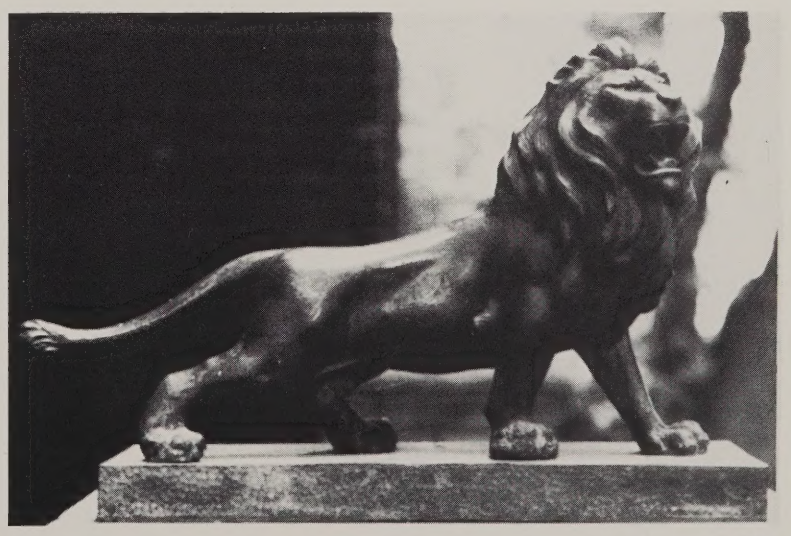
European, 18th Century

749 UNKNOWN. *The Holy Family.* Ivory. Ht. 40.6 cm. *N92.336.2. Los Angeles, CA Aug. 19, '92.

European, 20th Century

750 Unknown. *Pair of Lions.* Bronze. 29.0 x 47.0 cm. *N92.310.1. Ottawa, Canada. May. 21, '92.

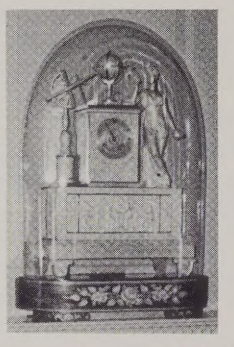
749



750

Filippino, Century Unknown

751 *Archangel Michael.* Ivory. Approx. ht. 40.0 cm. Helmet and demon recovered. *N92.346.1. Manila, Philippines. Mar. 25, '92.



752

751

Clocks, Timepieces, Watches

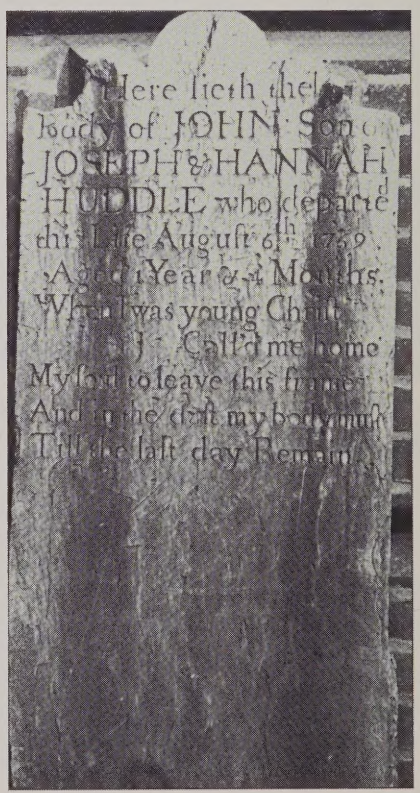
French, 19th Century

752 Mantle clock, 1810. Brass and gilt bronze. 48.3 x 33.0 x 12.7 cm. May be signed: Breguet. On an oval rosewood base stencilled with a gilt design of roses. *N92.309.1. Belfast, ME. Jun. 8, '91. *Reward.*

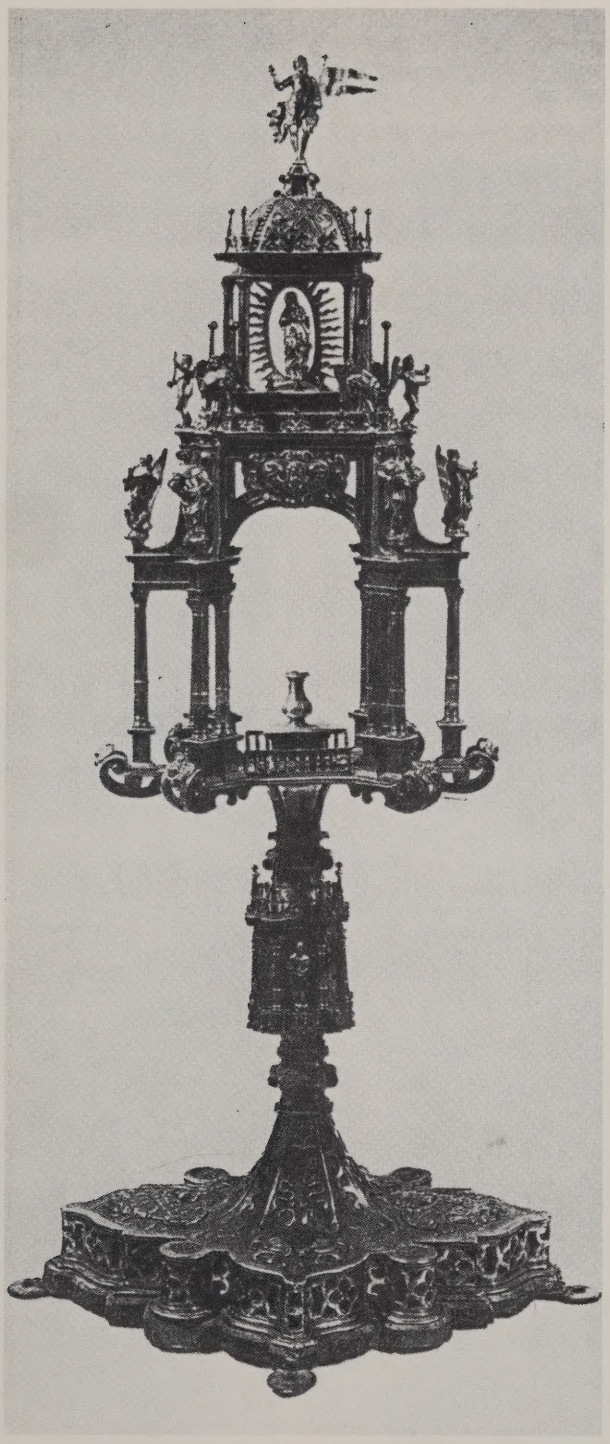
Miscellaneous Articles

American, 18th Century

753 Tombstone, 1769. Soapstone. 91.4 x 40.6 cm. Inscribed: Here lieth the/Body of John Son of/JOSEPH & HANNAH/HUDDLE who departed /this Life August 6th, 1769/Aged 1 Year & 4 months/When I was young Christ/Call'd me home/ Till the last day Remain. Rectangular, ogee-carved head. *N92.349.1. Philadelphia, PA. Aug. 7, '92.


Here lieth the
Body of JOHN Son
JOSEPH & HANNAH
HUDDLE who departed
this Life August 6th 1769
Aged 1 Year & 4 Months.
When I was young Christ
Call'd me home
My soul to leave this frame
And in the dust my body rest
Till the last day Remain

753



755

Candlesticks, Candelabra, Lamps

American, 19th Century

754 ERP, Dirk Koperslager Van (1860-1933).Lamp, 1911. Copper and mica. Diam. 39.4 Ht. 43.2 cm. The shade fitted with brown and beige mottled mica panels between copper frame; on a trumpet-shaped base. *N92.334.1. Atherton, CA. Jul. 17, '92. *Reward.*

Liturgical Objects

Italian, 16th Century

755 Monstrance. Silver. 1602. 120.0 x 50.0 cm. An inscription on the base beginning: ***BONE PASTOR PANIS VERE IESU NOSTRI MISERERE TU NOS PASCE NOS TUERE TU NOS BONA FAC VIDERE IN TERRA VIENTIUM***. Marked with the arms of Palermo consisting of an eagle with lowered wings. Mounted with various cast figures, including a risen Christ with a banner, the Virgin Mary, music-making angels, and saints. *N92.350.1. Trapani, Italy. Aug. 16, '92.

Objects of Art

European, 17th Century

756 *Figure of a Gentleman.* Polychromed wood. Ht. 6.4 cm. With a blue coat, yellow hose and green leaves in the basket. *N92.336.3. Los Angeles, CA. Aug. 19, '92.

Antiquities

Tapestries, Textiles

French, 17th Century

757 AUBUSSON Manufactory. *Greenery (La verdure).* 275.0 x 320.0 cm. *N92.361.1. La Flèche, France. Mar. 17, '92.

758 AUBUSSON Manufactory. *St. Thomas' Vocation or St. Thomas' Courage.* 330.0 x 345.0 cm. The names of the donors, Olivier Aubert and François Caille, in the border. *N92.361.2. La Flèche, France. Mar. 17, '92

757

758

Sculpture

Greek, Century Unknown

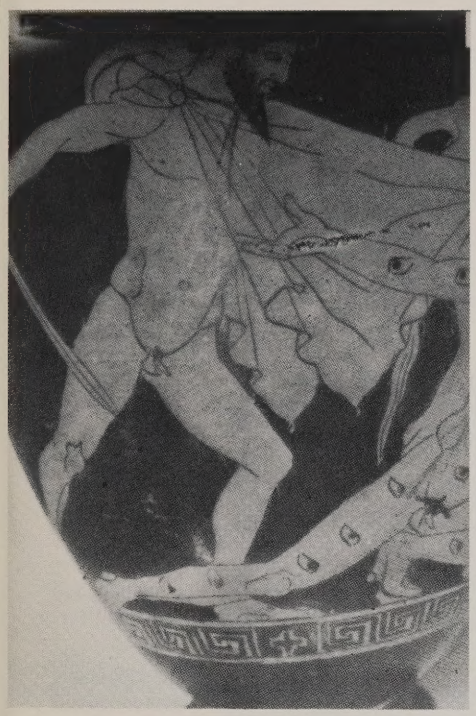
759 *Female head.* Archaic. Part of a figurine. *N92.344.3. Aegina, Greece. Jan. 19, '92.

760 *Female Figure.* Daedalic style. Relief plaque. Clay. Ht. 15.8 cm. *N92.344.2. Aegina, Greece. Jan. 19, '92.

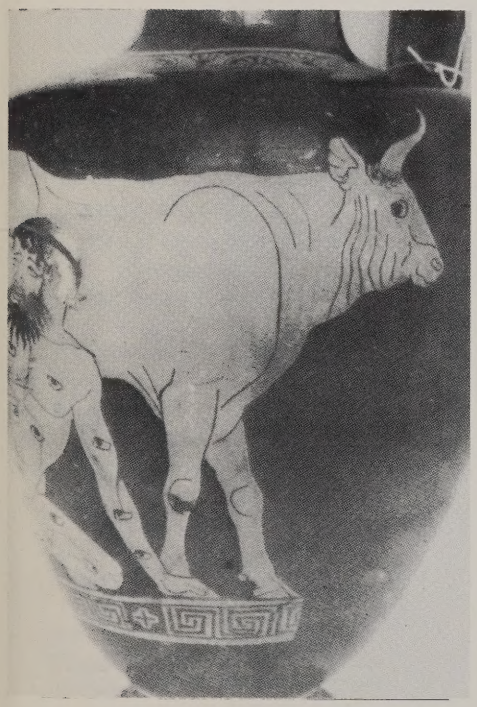
759

760

Ethnographic Objects



(detail) 761



(detail) 761

Ceramics, Pottery, Porcelain

Greek, 6th Century, BC

761 Vase. Attic Red Figure Oinochoe. Terracotta. Ht. 24.5 cm. Recorded under inventory no. 127936. Painted on both sides depicting Hermes killing Argus and a heifer. *N92.358.1. Naples, Italy. Date of theft unknown.

Objects of Art

African, 20th Century

762 Ju/wa. Namibia. Woman's bag. Animal hide, glass beads, pigment. 18.5 x 17.8 cm. Bears the number 58-43-50/10301 in black ink on the strap. *N92.307.1. Cambridge, MA. Jul. 23, '92.

762

Books, Documents, Manuscripts

English, 17th Century

763 *An epitome of Ortelius, his theartre of the world wherein the principle regions of the earth are described in smalle mappes. With a brief declaration annexed to each map. it is also amplyfied with new mappes, wanting the latin addition.* At London, Printed by Iohn Norton (1602). This edition with English text was printed by Henricus Swingenius for the London bookseller John Horton, the same published in partnership with John Bill, the Theatrum in 1606. It is dedicated to Richard Gargrave, who was knighted by King James I in 1603. N92.352.3. New York, NY. Aug. 10, '92. *Reward.*

English, 18th Century

764 ROCQUE, John. *A set of plans of Forts in America. Reduced from Actual Surveys*, 1763. Published in London by Mary Ann Rocque. Engraved title and 30 engraved maps attributed to Peter Andrews, including the rare Maershalck map of New York City; some trimmings along the upper margins of two maps, some light staining. Contemporary mottled sheep; upper cover detached, rubbed. N92.352.2. New York, NY. Aug. 10, '92. *Reward.*

Italian, 16th Century

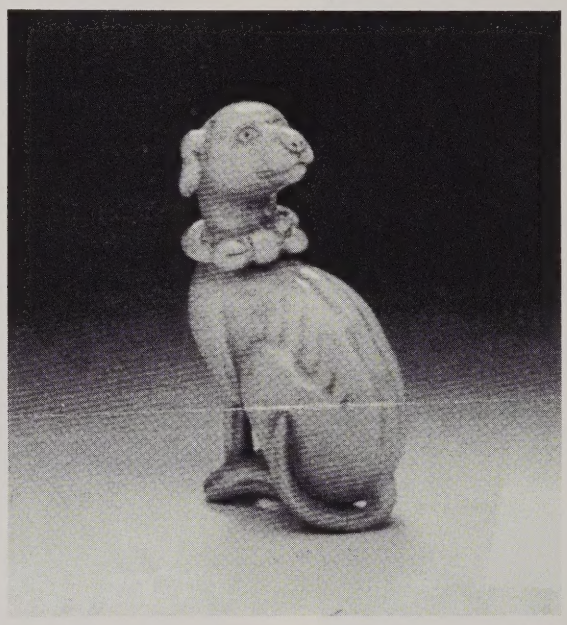
765 Ptolemy. *La Geografia di Claudio Ptolomeo.con alcuni comenti & agguinte fatteui da Sebastiano Munstero*, 1548...con tauole... di Messer Iacopa Gastaldo.Venice: 9 Nicolo de bascarini for) Giouanni baptista Pedrezano. 15.9 x 10.5 cm. Colophon: October, 1546. 8vo. Roman and italic type, historiated initials, woodcut diagrams, printer's device, 60 numbered two-page engraved maps occasional light staining. Nineteenth-century patterned boards, sheep spine and tips, gilt title, edges stained red. An unusually fresh copy. N92.352.1. New York, NY. Aug. 10, '92. *Reward.*

Netsuke

Japanese, 19th Century

766 UNKNOWN. *Seated dog.* Boxwood. Ht. 6.2 cm. *N92.348.1. Los Angeles, CA. Jan. 21, '91.

767 MINKOKU. *Children Playing with Elephant.* Ivory. Ht. 6.3 cm. *N92.348.2. Los Angeles, CA. Jan. 21, '91.



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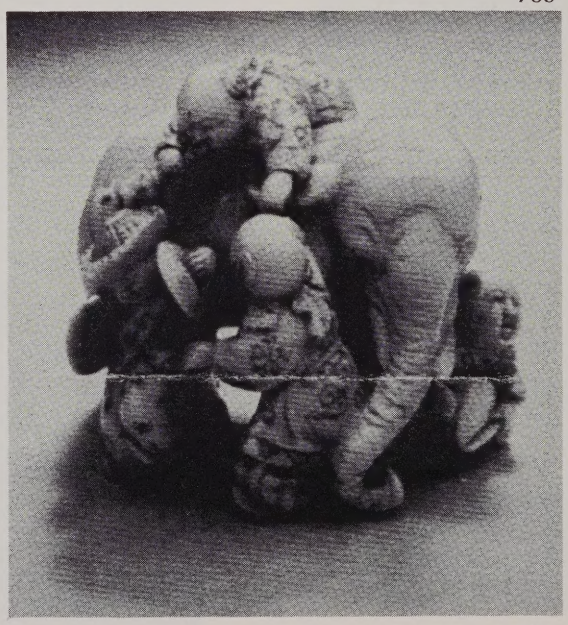

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If You Spot Stolen Art...

Don't hesitate. Call IFAR at (212) 879-1780. Do not mention your suspicion to the person in whose home or place of business you have seen it. If you know the whereabouts of a work of art that you see reported as stolen or missing in the pages of *IFARreports*, you have a rare opportunity to do something wonderful for a victim of art theft. And possibly for yourself.

In many cases, rewards, usually 10% of recovered value, are offered for the safe return of stolen art along with information which could lead to the prosecution of the thief or thieves. Even if you don't have information about the crime, you may be entitled to some reward just for spotting stolen art, as long as you are not related to the theft itself.

IFAR will see to it that your information will be handled with discretion and speed. We will work closely with the person or agency who reported the theft to the Art Loss Register and also with the appropriate law enforcement authorities.

Do You Know About IFAR?

The International Foundation for Art Research is a nonprofit organization dedicated to preventing the circulation of stolen, forged, and misattributed works of art. In 1991, it joined with partners in London to form the Art Loss Register (ALR), an international clearinghouse for information on stolen art, which maintains an image database of some 40,000 stolen items.

With this resource, ALR offers an Art Theft Search Service, designed for buyers to determine if a potential purchase is registered as stolen ($50 fee per search). Call Anna Kisluk at (212) 879-1780 to initiate a search.

IFAR's magazine, *IFARreports*, publishes important thefts. It also contains articles on art theft, issues of art law, cultural property, and authentication. The magazine circulates to art dealers, museums, and private collectors worldwide, and often leads to the recovery of stolen property. Collectors, dealers, and museums can register and publish a theft ($65 per item) if it has been reported to the police and has a value in excess of $2,000.

IFAR also offers an Art Authentication Service, which works to resolve controversies concerning the authenticity of works of art. The Authentication Service reviews hundreds of submissions a year without charge. There is a fee if IFAR agrees with the client to research the work, consult with the appropriate expert, and prepare a report. Please call Virgilia Pancoast should you have inquiries or need information about this service, or wish to support IFAR's efforts.

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